

AMERICAN MUSIC TEACHER

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From the Editor

WITH the hope of continuing and increasing their usefulness to the music teachers and music students of this country, the Music Teachers National Association, the Music Educators National Conference, and the National Association of Schools of Music set up a Liaison Committee composed of the Presidents and Executive Secretaries of those three Associations in order to co-ordinate their activities and avoid duplication of effort. This Liaison Committee has been responsible for the publication of a brochure "Careers in Music" which was printed in late 1956.

This brochure discusses briefly the following music careers: individual music instruction, music teaching in elementary and secondary schools, music teaching in colleges and other schools, music performance, and careers in fields other than teaching or performing.

A two-page chart of information occupies the inside pages of the four-page brochure. This chart contains information concerning opportunity for employment, approximate earnings, personal qualifications required, knowledge and skills required, prerequisites for college entrance, and minimum college training required. It covers the fields of music teacher, music therapist, instrumentalist, vocalist, composer, arranger, orchestrator, copyist, conductor, tuner-technician of piano and other instruments, the music industry, and music librarian. This information was compiled in its original form by the Music Department of Michigan State University, East Lansing, Michigan. The brochure is intended for the information of the young men and women who are contemplating following careers in music. It should be of great assistance to them, as well as

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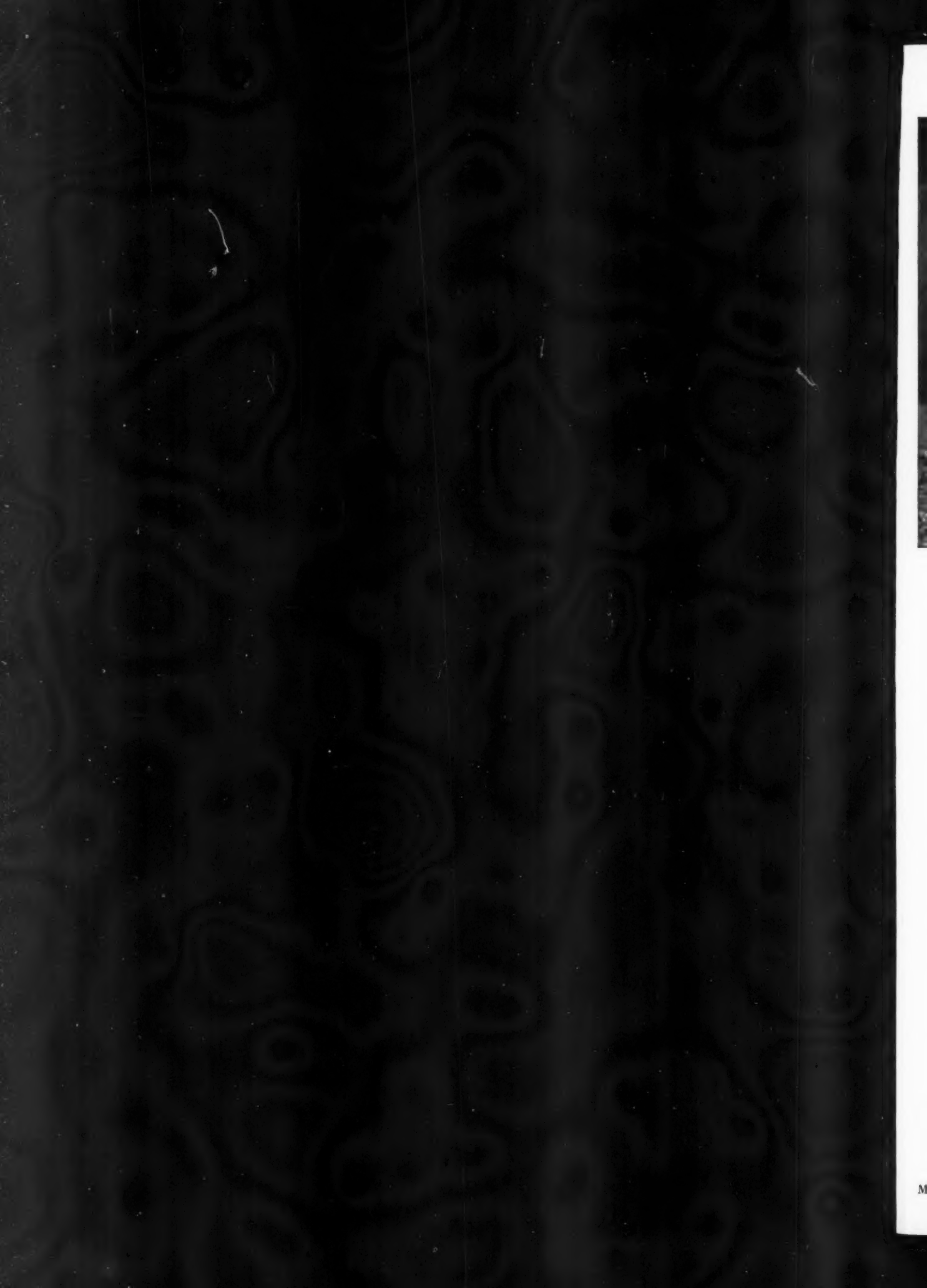
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Mommie, will I live happily ever after, too?

The fairy tale is ended. The child has finished with listening. The hard reality of a rainy afternoon drowns the little dream that the world rings with laughter alone.

There'll always be rainy afternoons, for the child and the woman she becomes. There'll be days when she'll be cut off from the outside world.

These are days for tapping an inner source, for happiness truly springs from within us.

This year nearly three million children between the ages of 7 and 15 will spend too many idle, insecure hours. But these and millions more could know the joys of frequent laughter...if every mother knew how to do more fully what she so earnestly longs to do: teach her child how to live happily. For though idleness breeds unrest, to be occupied at even the simplest task can exhilarate the body and set the restless mind at peace.

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If you would give your child a recess from idleness, an escape from the unhappiness of being a "do-nothing"... if you would enrich the solitary hours and stimulate the surge of happiness that comes from within, we invite you to learn of the joys of music...we invite you to write for our free booklet, "The Parents' Primer."

"The Parents' Primer" tells you most of the things you want to know about children and music. Six or eight is old enough for beginning lessons...and the teens are

young enough. And "play," not practice, is the word today. Piano teachers have discovered simplified methods that make fun out of the beginner's musical experiences. Your local teacher will be happy to tell you about them.

We urge you to make sure the piano you buy gives you everything a piano should. Compare the Acrosonic Spinnet by Baldwin with all others before you decide.

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(One of a series of new Baldwin advertisements appearing in Ladies' Home Journal, Parents' and other leading magazines...forcefully bringing to the attention of parents everywhere the important part music—particularly piano music—can play in molding the lives of children.)

ENGLISH song and the development of indigenous vocal music began with the emergence of the vernacular languages at the close of the Middle Ages. The poetry and music of the English Renaissance, culminating in the madrigals and ayres of the Elizabethan composers, established the sixteenth century as the high point in the history of English lyric expression. Greatest of the song writers was John Dowland—composer, singer, and lutenist extraordinary.

"... one has only to look at Dowland among his contemporaries, who were his followers, to realize that Thomas Campion, Robert Jones, and John Bartlet, despite their distinctive charms and their lyrical feeling, were all bound by a limited conception of tunefulness, a conception which does not hold Dowland at all. They 'found out musical tunes,' but his is the bigger vision of song, which begins with the poem and lets it lead the music where it will."¹

In the last half of the seventeenth century, with Henry Purcell, English vocal music reached another pinnacle. But the fateful interruption of Cromwell's revolt and the ensuing decrees of the Commonwealth had such effect upon English song that from Purcell's day until now, no English composer has attained the stature of these earlier writers. In his Introduction to the Sadler's Wells libretto of *Peter Grimes*, Benjamin Britten stated: "One of my chief aims is to try and restore to the musical setting of the English language a brilliance, freedom and vitality that have been curiously rare since the death of Purcell."² Britten's concern is shared by many present-day British and American composers, now producing a repertory which may well realize a twentieth century renaissance of the solo song.

Although arriving at somewhat controversial conclusions, H. C. Colles makes interesting observations concerning the influence of language on music.

"... it will be recognized that the peculiarities of a language must deeply affect the characteristics of melody produced in contact with it. . . . the vocabulary, the grammar, and the syntax of that language have been brought into being by the expression of human feeling through the human voice . . . strictly speaking, there is no such thing as pure instrumental music, since instrumental sounds only become intelligible and sen-

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The Modern Art Song in English

by Mary Elizabeth Whitner

sible when they refer the mind of the participant to vocal experience of some sort. No words, no song; no song, no developed art of music."³

While the relationship between language and the rhythm and contour of melody is undeniably close, still we must also recognize that language and music, developing from the same soil, would inevitably manifest similar or parallel characteristics. If we accept the German *Lied* and French *chanson* as models for English song, we are likely to come up with fatal inconsistency between words and music. According to Gian-Carlo Menotti,⁴ English has a greater variety of inflexions and accents than do other languages, and we should therefore allow it to mould its own melodic line.

Modern Music

Our present-day song, while evolving naturally and inevitably from all that has gone before, must still be identified with our own time. "When an age is gone, there is little to be gained in trying to breathe new life into it."⁵ Expressing essentially the same thought, Hugo Leichtentritt writes, "... we should expect modern music to partake of the soil from which it grows."⁶

Since popular and serious music grow side by side in every period, a healthy relationship between the two should exist, each drawing from the other according to its needs. Of the songs written by popular composers, Sergius Kagen has this to say:

"... American popular music abounds in songs written in a much more indigenous idiom and often immeasurably superior in content as well as in workmanship to some of the so-called concert and teaching songs. It seems a pity that songs from the musical comedies by composers like George Gershwin, Cole Porter and Jerome Kern are, for some unknown reason, not as yet considered serious music, while many an imitative, empty, bombastic, and poorly executed ballad is still charitably referred to as an 'art-song'.⁷

Until recently, the contemporary composer has somewhat apologetically gone about writing songs. We

can more readily understand this when we realize that one of the influences in present-day music has been a questioning of the validity of uniting words and music. To quote H. C. Colles again:

"It is part of the present day cult to make light of the words or the thought which a composer chooses to clothe with vocal music. . . . some composers even spurn the influence of words altogether by setting nonsense syllables to music."⁸

In one of his Harvard University lectures, later published under the title *Poetics of Music*, Igor Stravinsky said:

"Song, more and more bound to words, has finally become a sort of filler, thereby evidencing its decadence. From the moment song assumes as its calling the expression of the meaning of discourse, it leaves the realm of music and has nothing more in common with it."⁹

Robert Haven Schauffler, discussing the songs of Robert Schumann, deplores the practice of combining words and music.

"... even at his best and most punctilious—the vocal composer cannot possibly avoid doing a good deal of injury to the poetry he sets. . . . It seems high time for some poet-musician who is jealous for the well-being of both the arts which he loves, to put in a word for that most helpless of all living things: Poetry in the clutches of music. I am not proposing the absurd idea of entirely doing away with the combination of words and music. I am merely saying that this combination is artistically inferior to either poetry alone or music alone. In absolute music, composers will more and more use the textless voice as an orchestral instrument, lovely beyond words."¹⁰

It is interesting to note that poets, too, have not always looked kindly upon the setting of their words to music. Tennyson complained, "These song writers make me say twice what I have only said once."¹¹ And Victor Hugo once wrote on the manuscript of a volume of his verse, "Commit no nuisance along these poems by setting them to music."¹²

In defense of the song composer, the noted English musician-analyst, Donald Francis Tovey, writes:

"The most perfect, as well as the most ancient, of musical instruments is the human voice; and the human voice is

normally used for human speech. Music loses none of its integrity by allowing the singing voice to utter words. The art of reconciling the claims of words with those of musical form is not simple, but neither is it impure. . . . the integrity of music is not preserved, but injured, by a less-than-human use of the voice."¹³

The tendency to divorce words and music and treat the voice as an instrument is the concept of abstractness as applied to vocal music. On this subject we again quote Tovey: ". . . doctrines which insist on abstractness in painting and the use of words for their sounds rather than their sense are in essentials a confusion between science and art."¹⁴

Citkowitz

In an article entitled "Abstract Method and the Human Voice" Israel Citkowitz calls the use of the voice as pure tonal instrument a "really barbaric proposal,"¹⁵ pointing out that composers, in keeping before them the ideal of the human voice, have been able to make instrumental music expressive. Allowing Tovey the last word on this subject, we read:

" . . . the purest of absolute music will remain true to the rhetorical principles which the art has learnt from its association with the human voice; and of all impurities that can vitiate music, I am not sure that the generalized abstract form imposed upon it from without is not the worst."¹⁶

Since the great song periods of the past parallel an outpouring of lyric poetry, it would appear that our modern poets must become more aware of the "singing" element in language before we can say that we are entering a period of song. It is natural that the composer seek collaboration with living poets, but evidences of contemporary literary influences on present-day composers are somewhat rare. Not only do few poets seem to write in terms of musical setting, but also the restrictions of copyright and the fee or share of royalty required by the modern poet tend to deter the composer. The past reveals a different relationship between composer and poet. The names of the Elizabethan lyricists are lost in obscurity; their poetry exists mainly through its musical setting. And of the intimate relationship of poetry and music in the romantic period, Alfred Einstein writes:

" . . . the genuine Romantics actually regarded music as the primal cause, the

very womb from which all the arts sprang and to which they were again to return. There was no poet of the Romantic era who did not think of his artistic medium — language — as inadequate."¹⁷

It may be of interest to call attention to some evidences of specific literary influences upon our composers today. The gentle symbolism of Emily Dickinson, for example, has found understanding in the music of Ernst Bacon. Between 1935 and 1939 Benjamin Britten came under the influence of W. H. Auden when the two worked together on some films. Britten set Auden's poetry in the five songs comprising "On this Island," the song cycle, "Our Hunting Fathers," and the single song, "Fish in the Unruffled Lake." Samuel Barber's interest in the poetry of W. B. Yeats led him to visit Yeats' grave in Dublin in 1952, following which he turned his attention to early Irish folk poetry, undertaking research resulting in the ten "Hermit Songs," recently published. These are settings of poems translated from anonymous Irish texts of the eighth to thirteenth centuries.

Modern Poets

For an understanding of modern poetry and modern poets, we recommend William Van O'Connor's *Sense and Sensibility in Modern Poetry*. This book sheds much light upon the work of the modern composer as well as the modern poet, for both are plagued by the same problems and experience the same difficulty finding themselves in a world of bewildering complexity. A sense of isolation and frustration is often evident and must be overcome if poetry and song are to communicate as they should.

"The isolation of the poet may be related to the problem of obscurity in expression. Cut off from the culture of his society, the poet tends to go deeply into the workings of his own mind and sensibility—to make himself the subject of his poetry."¹⁸

Albert Schweitzer, in speaking of Bach's music, most wonderfully expresses the need for detachment and objectivity—the need for the composer to rise above his environment.

Joy, sorrow, tears, lamentation, laughter—to all these music gives voice, but in such a way that we are transported from the world of unrest to a world of peace, and see reality in a new way, as if we were sitting by a mountain lake and contemplating hills and woods and clouds in the tranquil and fathomless water.

Whoever has once felt this wonderful tranquillity has comprehended the mysterious spirit that has here expressed all it knew and felt of life in the secret language of tone and will render Bach the thanks we render only to the great souls to whom it is given to reconcile men with life and bring them peace."¹⁹

The folk influence is apparent in many contemporary art-songs, and many are simply modern treatments of traditional tunes. Wilfrid Mellers, in discussing Gustav Holst's concern with folk music, points out that folk song is, ". . . the most direct form of musical art, in that the folk idiom is moulded by the language and yet is so musical and lyrical as to be perfectly satisfying if sung without words."²⁰

Holst

Holst admired the simplicity and economy of the folk song, its emotional beauty combined with impersonality and most of all was interested because words and tune had grown up together.

Many composers have recognized these same merits and have drawn on folk resources for inspiration.

In 1860 Brahms wrote to Clara Schumann: "Song is at present following such a wrong course that one cannot hold up an ideal before one too consistently. And, in my opinion, this ideal is the folk song."²¹

Exploring thoroughly the folk music of his own country and using its rich resources in his composition, Bela Bartok expressed this opinion:

"The right kind of peasant music is most varied and perfect in its forms. Its expressive power is amazing, and at the same time it is void of all sentimentality and superfluous ornaments. It is simple, sometimes primitive but never silly. It is the ideal starting point for a musical renaissance, and a composer in search of new ways cannot be led by a better master."²²

O'Connor suggests that experiments with the folk tradition may simply be conscious ways of trying to bridge the wide separation between a living folk tradition and high art—a way of allowing the artist to feel less isolated. Actually, the ideal relationship of artist and society is one of mutual dependence, as Donald Davidson has pointed out.

"The popular lore ought to pass readily and naturally into the art; it ought not have to be sought out by specialists in special corners, collected, edited, published, and reviewed, and then, perhaps

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THE American women have done it again! It's pleasant enough to sit in the yard and watch. It's even exciting to be invited into the house to look and listen, but how thrilling to cross the threshold as a participant in the various activities of the household! This is what has happened in our House of American Music which at one time had many of its doors closed to women. Not being content with a mere entrance, our American women have invaded every nook from basement to penthouse. While here we can not follow them through each room, we may see that generally they have taken an occupancy.

In a pioneer country little time could be given to any of the fine arts so rigorous were the demands upon the settlers just to stay alive. With their attention centered so constantly upon material necessities for several generations, it is no wonder that music as an American art had to labor for recognition. Music, as in any art, must be in a congenial atmosphere to thrive successfully. Therefore, in a country divided by the diverse interests and desires of each colony, and then of each state, music had a rugged existence.

Woman's role in relation to music was governed by her place in society. Both men and women were accustomed to think that women's sphere was bounded by the limits of her home where she was the wife, mother, and manager of the social life of her household. With the industrial revolution, the resultant economic, social, political, and educational changes deeply affected her status. Nor has she reached a static position today! The status of woman is ever changing in this rapidly developing world, but her problem remains the same—to find in life an adjustment which may bring satisfaction and development in the highest degree.

Organized Education

After the Civil War the progress of music was in a great extent stimulated indirectly through the influence of organized education. Since the foundation of the public school movement had already been laid, instruction in music, as a permanent feature, was being added to the curriculum. Instructors and professors of music were beginning to appear on the fac-

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Women in the Music House

by Helen J. Bean

ulty rosters of colleges and universities. Music schools, such as Oberlin (1865) and the New England Conservatory (1867), were being established throughout the country. All of these activities aided in the recognition of the occupation of music teaching as a profession. Impetus to the growth of our cultural life was given by the organization of orchestras and choral societies with permanent status. In addition, concert- and opera-series, set upon some regular basis, contributed to the musical appreciation of the audience. Finally, the appearance of books and magazines devoted to musical subjects was a further boon to the recognition and development of music as a profession and as an art.

Music Education

As women were gradually granted the opportunity of education upon equal terms with men, it should be no surprise that some of them crept into America's Music House through a basement window on the theory of equal opportunity for all qualified people. What better room to start in than the educational one! Three women, successful pioneers in the teaching field in the latter part of the nineteenth century, were Clara Munger, Sara Hershey Eddy, and F. Jeannette Hall. Clara Munger, as a teacher of voice, was active in Boston. Her most successful pupil was the brilliant concert soprano, Emma Eames. Sara Hershey Eddy, another teacher of voice, was a member of the faculty and later head of the vocal department at Pennsylvania Female College at Pittsburgh before moving to Chicago to found the Hershey School of Musical Art with W. S. B. Mathews. F. Jeannette Hall, who began her career as a teacher of organ at the College of Music, Cincinnati, Ohio, became active in public school music as supervisor of music in the Denver public schools.

In their educational role, women also opened the doors to opportunities to write as music critics, as con-

tributors to periodicals on musical subjects, and as authors of books in any field related to music. Quite often, like the late Marion Bauer, the late Olga Samaroff-Stokowski, and Angela Diller, they excelled in several fields of the profession. All three have been outstanding teachers. Alongside their teaching, Miss Bauer and Madame Samaroff-Stokowski have served as music critics with leading newspapers, contributed to magazines, and written several books on musical subjects. With her book *The Layman's Music Course* as a basis, Madame Samaroff-Stokowski sent her programs on history and appreciation of music "over the air," which was an invaluable way of building audience interest in music. While she also toured widely as a piano soloist with important orchestras and as a recitalist, on the other hand, Miss Bauer found additional opportunity for expressing her talent in composing for voice, piano, and viola and piano. Angela Diller, the third member of this trio, is director of the Diller-Quaile School of Music in New York City. Miss Diller's primary field has been in educational work for piano as teacher of piano and theory, as composer of education works in these subjects, and as one who trained teachers.

Music Supervisors

The subject of public school music is like the brook—it runs on and on forever! As music developed in the curriculum, there was a definite need for trained supervisors to direct the grade teachers in their work. In 1884, Julia Ettie Crane opened the first normal music school in the United States at Potsdam, New York, where music supervisors would receive the necessary instruction. At the turn of the century to meet the growing need for spreading information pertinent to school music Helen Place, supervisor of music in Indianapolis, began editing and publishing the periodical "School Music." About this same time, school music as a subject was

losing its exclusive vocal character. Orchestras were formed, and courses in music history and appreciation were organized. Frances E. Clark in Ottumwa, Iowa, and Mary Regal in Springfield, Massachusetts, pioneered in this work. Gail Martin Haake, Helen Curtis, and Gertrude Kinsella were among the first to evolve courses of instruction for piano classes in the grades. In the past thirty years so many women have accomplished such splendid work in this particular field that here is a curtsy to all of them for their efforts to promote the well-being of public school music.

In the room for virtuosi in America's Music House, we find it filled with women of glorious careers in voice and instruments. Clara Louise Kellogg, Lillian Nordica, Emma Abbott, Louise Homer, Geraldine Farrar, all singers, Julie Rive-King, pianist, and Maud Powell, violinist, began their careers in the latter part of the nineteenth century and continued into the next one. It was owing to such singers from this group that standard operas of the foreign repertoire were heard in English in New York and Boston at the close of the last century.

Soloists

Clara Louise Kellogg was our first "Made in America" prima donna of any standing to be successful in Europe. Not content with just her singing roles, Miss Kellogg dared to organize her own English Opera Company with over one-hundred artists and to tour the United States in the 1880's. It was she who discovered and developed the wonderful voice of Emma Abbott whose life story is in the best Horatio Alger tradition of success which finally crowned her efforts to overcome very difficult obstacles. Julia Rive-King was one of the foremost pianists in America. She toured throughout the country with programs of enormous range and difficulty. In the front ranks of the violinists of her time was Maud Powell. While appearing as soloist with orchestras and in recitals, she also organized the Maud Powell String Quartet for concertizing purposes.

As they continued along the corridors of our Music House, women came to the doors marked for radio and television. These rooms held tempting offers which extended beyond any dreams of late nineteenth

century artists. Here were untold opportunities which beckoned to the gifted. Eleanor Steber entered the Metropolitan Opera by way of radio's Auditions of the Air in 1940. Jean Browning Madeira, Carroll Glenn, Marian Anderson, Helen Traubel, and the list could continue, have brought great music into our homes. Now for a different type of program which has highlighted the fact for a large audience that women could well play wood-wind and brass instruments. All of the positions in Phil Spitalny's "Hour of Charm Orchestra" have been held by women.

World War II

The demands of World War II upon manpower increased the number of openings for women in symphony orchestras as well as in teaching positions for instrumental music in various school programs. The tradition of "skirtless" orchestras is gradually wearing away. Now the decisive factors in the employment of the applicant tend to be musicianship and character. The California Women's Symphony Orchestra, sixty-one years old, is the oldest orchestral organization on the Pacific Coast. Of course, it is under the baton of a woman, Miss Ruth Haroldson.

One of the first American women to win recognition as a composer of classical music was Mrs. H. H. A. Beach. Although she concertized as a pianist, the major part of her career was devoted to composition. She was indeed a pioneer in gaining a way for the performance of her works by recognized organizations. In 1892 the Handel and Haydn Society of Boston performed her *Mass in E Flat Major*, the first time the society had ever programmed a composition by a woman. During that year Mrs. Beach broke program traditions of the New York Symphony Society when Walter Damrosch presented her *Scene and Aria from Schiller's 'Mary Stuart'*. She is best known to musicians through her instrumental music, while to the laymen her songs hold first claim. There are other women, like Elinor Remick Warren, Mary Howe, Ethel Glenn Hier, and Mabel Wood Hill, who deserve serious consideration in the field of composition.

Women also have achieved success in the smaller forms of vocal and piano music. Mrs. Jessie L. Gaynor, who was a pioneer in modern methods of piano instruction for the

young, was a specialist in writing songs for children. She had no equal among American women in this particular field. Dorothy Gaynor Blake has continued her mother's work by contributing valuable educational material for the piano.

A very necessary work in the music profession is that of the bringing together of the artists and the public. This is accomplished by the concert managers. The independent managers across the country have been helpful to the large corporate concert agencies, the artists, and the public in developing new fields of concert activity and by introducing new artists. For the most part, these bookings are carried out by a single agent and his staff, but in some cases for this function, there are committees, particularly in connection with universities and colleges. Women are now serving in all phases of this business. In a spot-check throughout the country, active in this field are Dorothy Olney, White Plains, New York; Lilian Brandt, Chapel Hill, North Carolina; Bertha Ott, Chicago, Illinois; and Edna W. Saunders, Houston, Texas.

Music Huntresses

The door to this room should be marked "Exploration and Adventure". None but the stout of heart need apply, because in hunting a song with recording machine the trail may lead to anywhere. Laura Bolton, for one, has traveled from Lapland to the Nile Valley in search of a song. Her tape-recordings of folk songs, primitive tribal tunes, and ancient classics are valued at \$300,000. The Carnegie and Field Museums, the Museum of Modern Art, and the American Museum of Natural History have sponsored the expeditions of which she has been a member. On the home scene from the twenty-five year's work in this field, Helen Hartness Flanders has established her reputation as a ballad-hunter, particularly in the New England states. Her folk music collection, which she gave to Middlebury College in 1941, is one of the outstanding private collections in the United States. Others who have joined in the hunt have been Frances Densmore and Alice C. Fletcher, specialists in Indian music.

Not all of those interested in music can be termed "actives" in the pro-

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SOMETIME ago Mr. James P. Russell, a venerable attorney in the town of Pocahontas, Iowa, sent me a copy of this new system of musical notation. It seems to me to have elements of great originality to it, and, possibly, ideas worthy of further development. I, therefore, asked him to draw up his proposal for publication in this magazine, where it might attract the notice of others working on this problem. His proposal follows:

Tom Turner, Chairman
MTNA Theory-Composition Section

WHEN we look at the keyboard of the piano we see that musical pitch is naturally divided into octaves. It would seem to follow that staves should be octaves. With this idea in mind the following staves suggest themselves:

The staves may be combined and named for the instrument so pitched, something like this:

Numbers 1 and 2 the double bass score

Numbers 2 and 3 the bassoon score

Numbers 4 and 5 the violin score

Numbers 6 and 7 the piccolo score

A picture of the instrument may aid the vision.

A few ledger lines may be used for convenience instead of adding another octave staff, thus:

Signatures may be written with from one to seven sharps and from one to seven flats, thus:

The intervals of the chromatic scale may be divided by using symbols I call "kit" and "kat", thus:

It may be useful for embellishments; to illustrate:

All musical neumea not in conflict herewith are retained.

A Proposed System of Simplified Music Notation

by James P. Russell

Philosophical, Practical and Musical Aspects of Music Teaching

by Sister Vida Maria, S.N.J.M.

MUSIC teaching is among the most exacting and demanding of professions. Not only must the teacher be possessed of a true missionary spirit, but he must be equipped culturally and professionally. Progressive minded, with a well-balanced philosophy of life, his dynamism will contribute ultimately to the building of a greater nation through the perfection of the individuals whom he has had the privilege of assisting.

Critical Evaluation

Education, if it be vital, demands the "best" of teacher and pupil. This "best" varies with each individual. Personality, background, both pedagogical and physical, make up the whole man. Years of teaching add experience, but take a heavy toll. Tremendous inroads are made into the teacher's physiological and psychological equipment. As in all processes of nature, one's forces, in this case musical equipment and all that goes into it, must from time to time be nourished and revived. Critical evaluation of one's aims and methods tend toward this so necessary rejuvenation that assures effective teaching.

The final effectiveness of all processes of education depends, in great part, upon the disciplinary power they exert over the student. Well-defined attitudes on the part of the teacher will assure, in great measure, the contracting, on the student's part, of stable and decisive habits essential to the development of personality in the most complete and beautiful sense of the word. Teaching that does not contribute to the development of the "whole-man" is definitely abortive and has no reason for existence.

Playing an instrument can degenerate into a mere study of technique, entirely divorced from aesthetic and intellectual values. The teacher must insist that musical activity stems from

a consideration of the pupil's capacity for emotion. The musical sense of the child and the musical potentialities of the adolescent must ever form the subject of study and guidance. Music study, stabilized and enriched by this awareness of the pupil's attitude toward music is the type of study that makes for genuinely interested and absorbed students, the goal of every teacher in the truest sense of the word. Interested students will continue the study of music, for they find in it, besides a personal satisfaction over an acquired skill, food for the spirit. Consciously or unconsciously they are relieving that poverty of the inner life which seems ever to increase in man as mechanization and technology exert their powerful sway. Music in moulding and perfecting a student opens the door to that treasure house of culture which is our heritage from those great men and women of music of the preceding centuries. A heritage preserved for us by the unremitting efforts of scholars and international cooperation.

Music for Life

As music study progresses, pupils acquire a standard of accomplishment gleaned from demonstration on the part of the teacher, a guided program of listening and a thorough background in the mechanics of music making, namely music theory and knowledge of the structure and possibilities of the chosen instrument. Music thus studied, is music for life, whether it results in a career for the pupil as performer, teacher, or a happy "music lover."

The human element in private music teaching should receive strong consideration. The teacher has every opportunity of getting an insight into the problems and needs of the student. Keeping in mind the individual aptitude of his students the teacher must select and introduce a program of ear training and muscle development. Creative self-expression must

be stimulated. In adults special interests and capabilities are usually more evident than in children, though the tensions of everyday life may inhibit and even obscure them. For young and old the study of music should ever be a quest for the beautiful. Nor is this quest for the beautiful limited to the student of evident musical talent. Music making is an inherent trait of man. To cultivate this trait through music education contributes to a greater understanding between men, and consequently among nations. With Religion and Mathematics, Music takes its place as a great disciplinary force. The greatest of disciplines, self-discipline, surely a goal for every man.

Practical Evaluation

An evaluation if it be useful must be practical. Good teaching demands a certain "down to earth" attitude with regard to those mechanics of good teaching such as the studio, methods of presentation, program building, recitals, and public relations.

The studio is the ordinary "mecca" of all students learning an instrument, it plays an important part in the background of true musicianship. An orderly, uncluttered teaching room has a tension-relieving effect that assures getting off to a good start, at least it contributes to one. And the good start includes a prompt start.

Teaching materials, and helps such as the metronome, flash cards, records, and staff paper should be in readiness. The teacher that spends ten minutes looking for "just the piece" is surely failing in justice to the pupil.

Need we mention the teacher who makes personal phone calls during the lesson time or prolongs an interruption by phone or otherwise?

Children have a very short span of attention, work should be varied for them, variations of routine relieve nervous tension of teacher and student, or don't teachers ever suffer from such? Prompt beginnings must be followed in due course by prompt closings. Assignments and preparation of new work should be completed within the lesson time. To this end prepared assignment slips are a great help, valuable teaching time is not given up to writing, and more assist-

(Continued on page 23)

Sister Vida Maria teaches at Star of the Sea, Grade and High School, Astoria, Oregon.

FROM THE STATE ORGANIZATIONS

CONVENTION CALENDAR STATES

Oklahoma	March 10-11, 1957, University of Oklahoma, Norman
Alabama	March, 1957, Birmingham Southern College, Birmingham
Texas	June 9-12, 1957, Blackstone Hotel, Tyler
Ohio	June 18-20, Hotel Statler, Cleveland
Oregon	1957, Oregon State College, Corvallis
Louisiana	1957, John McNeese State College, Lake Charles
Mississippi	1957, Millsaps College, Jackson
Arkansas	November 7-9, 1957, Fayetteville

DIVISIONAL

Southern	February 9-12, 1958, Florida State University, Tallahassee, Florida
East Central	February 16-19, 1958, Hotel Nicollet, Minneapolis, Minnesota
West Central	February 23-26, 1958, Cosmopolitan Hotel, Denver, Colorado
Southwestern	March 9-12, 1958, Mayo Hotel, Tulsa, Oklahoma
Western	July 27-31, 1958, Montana State University, Missoula, Montana



by Esther Rennick

THE AMTA has completed plans for a one-day annual workshop. This meeting, which will be held at Birmingham Southern College Music Department, Conservatory Hall, Thursday, March 28th, will have as speakers and performers some of the leading music educators, artists, speakers, and composers of Alabama.

Dr. A. M. Fraser, Head of the school of music at Alabama College, will present the Alabama College Girls Chorus; and Emerson Van Cleve, State Supervisor of Music, will head a panel dealing with teachers' problems.

The Birmingham Music Teachers Association, with Mrs. Sadie Murray, President, will hold a Materials Clinic. Hubert Liverman, Chairman of the Music Department at Alabama Polytechnic Institute, Auburn, and Edgar Glyde will be presented in a sonata recital. Mr. Liverman will de-

scribe the television musical programs which are now in progress in Alabama. He will discuss the possibility of running a series of programs for teachers next fall.

Mme. Renard, pianist, will play a Bach program and discuss the teaching of Bach. Other Alabama musicians to appear are Hugh Thomas, Amos Hudson, and Dr. Wilbur H. Rowand, who heads the Music Department at the University of Alabama.

At the conclusion of the day's program a reception will be held to which all members, visitors, and their friends are invited.

The meeting will begin at 9 A. M. with registration starting at 8 o'clock in the conservatory hall, 11th Avenue West, on the campus of Birmingham Southern College.

A most enthusiastic Board meeting was held at Alabama College in October which was attended by twenty-five members. Program planning was one of the main items of interest. Long range planning for the convention to be held at Alabama College in 1958, and plans for the March meeting were made.

Certification came up for a long discussion, and definite steps were taken by the Board to set in motion the adoption of the National Plan immediately after the Chicago Convention in February.



by Lisa Ludwigsen

ONE hundred eighty-three members were in attendance when President Owen F. Sellers called the 22nd annual Convention of the Florida State Music Teachers Association to order October 28th. Rollins College in Winter Park was the beautiful and inspiring setting. Robert Hufstader, Ross Rosazza, Gerson Yessin, and their capable committees had planned a stimulating meeting which worked out beautifully.

The convention program opened with a student recital Sunday afternoon, followed by a Composers' League Concert, opening reception and tea, musical interlude, and buffet supper at the home of President and Mrs. Hugh F. McKean. Members then attended a choral vesper service at the Knowles Memorial Chapel.

The panel discussions began Monday, and as usual they proved to be both interesting and instructive. Ruth Richardson Carr headed the Organ and Choral Music section; Kathleen Johnson, Junior Piano; Arnold Wirtala, Instrumental; Lucille Wooten Sellars, Theory; Jane Sterrett, Voice; Mary Jarman Nelson, Music Education; and Merle Holloway, Senior Piano.

Throughout the convention there were many delightful and refreshing musical interludes by faculty members of the various universities represented.

Beveridge Webster was our guest artist, and he gave a magnificent

piano concert after the banquet Monday night, and an intensely interesting Master class the next morning.

The convention was honored to have present Karl O. Kuersteiner, President of MTNA, Mrs. Merle Sargent, President of the Southern Division of MTNA who "just happen" to be Floridians, and William Schuman, President of Juilliard School of Music, New York, N. Y.

The most popular single innovation was the playing by Gerson Yessin, of some of the selections from the "required list" of the National Federation of Music Clubs. Mr. Yessin has also recorded all of these numbers on a Columbia LP record as a service to piano teachers.

Tuesday morning a most important step was taken by the Association. The plan of Certification which had been ratified at the 1955 convention became a reality and 110 teachers received certificates, Mrs. M. B. Byrd of Jacksonville, first President of FSMTA, was honored to be the first Florida music teacher to receive her certificate as the entire group rose to salute her work toward this goal.

The business sessions were concluded by the annual election of officers. They are: Owen F. Sellers, President; A. A. Beecher, First Vice President; Claud M. Almand, Second Vice President; Mrs. Lucille Wooten Sellars, Third Vice President; Miss Julia Mosely, Recording Secretary; Miss Carolyn Oxford, Corresponding Secretary; and R. E. L. Chumbley, Treasurer.

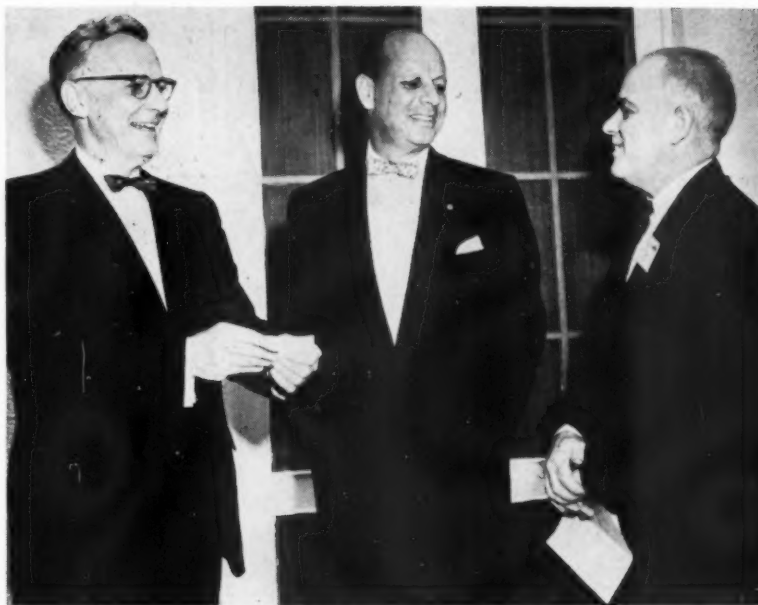
After the last panel we were invited to an open house and buffet supper at the Iris Daniel Engel School of Music in Orlando where we enjoyed her gracious hospitality.

For the first time in the history of Florida a plan of certification has been activated for the studio and private teacher of music. At its recent annual convention, October 28, 29 and 30, the Florida State Music Teachers Association issued 110 certificates to private music teachers.

The Certification of Preparation and Experience designates that the holder is qualified to offer credit for private music study through Florida high schools. The certificate is based on a four-year college preparation or its equivalent.

The plan of certification concerns the approximately 5,000 private music teachers in the State of Florida,

FLORIDA STATE MTA 1956 CONVENTION



Left to right: Mr. Robert Hufstader, Director of Music School, Rollins College, Winter Park, Florida; Mr. William Schuman, President of Juilliard School of Music, New York City; Mr. Owen F. Sellers, President of FSMTA. Picture taken October 30, 1956 at the FSMTA 22nd Annual Convention at Rollins College, Winter Park, Florida. Mr. William Schuman was the luncheon speaker.

FLORIDA STATE MTA ACTIVATES CERTIFICATION



Left to right: Mrs. Ruth Carroll Johnson, Tampa, Florida, Secretary of FSMTA; Mr. Owen F. Sellers, Tallahassee, Florida, President of FSMTA; Miss Merle Holloway, Tampa, Florida, Chairman of Certification Committee of FSMTA; Mrs. M. B. Byrd, Jacksonville, Florida, First recipient of the FSMTA Certificate for Private Music Teachers, issued October 30, 1956 at the FSMTA 22nd Annual Convention in Winter Park, Florida. One hundred ten certificates were issued at the convention.

although it is the intention of the Association that its plan of certification will remain optional. In the near future it is anticipated that many additional teachers will qualify for the Certificate of Preparation and Experience through examination and membership in the Florida State Music Teachers Association. Examinations will be conducted by the FSMTA Committee on Certification twice a year. Miss Merle Holloway of Tampa, Florida, is Chairman of the Committee.

The State Department of Education has co-operated with the FSMTA since 1935 in a plan which enables high school students to earn school credit for private study in music. The Association has a membership of 500 Florida music teachers, including many college and university personnel.



by A. Linton Cole

THE annual Convention of the Georgia Music Teachers Association began with a piano recital by our past president, Michael McDowell. The playing was stunning. The program consisted of the Bach choral, "Jesu, Joy of Man's Desiring", the minuetto of the Beethoven Sonata Op. 31 No 3; Three Preludes of Debussy—*Dances at Delphi*, *Wind in the Plain*, and *Heather*; *Ondine* by Ravel; and following a brief intermission, the Brahms *Intermezzo* in Bb, Op. 117, No. 2; and finally the Liszt *Concert Etude* in Db. The program was all the more remarkable in that a visiting artist, who had been invited to open the convention, was taken ill at the last minute and could not perform.

Later, there was a panel discussion on the general theme "Promoting a More Musical Georgia." John

GEORGIA MTA 1956 CONVENTION



Principles appearing in the Mozart Opera "Bastien and Bastienne" presented Sunday, November 11, 1956

Photo by Ledger Enquirer

H. Anderson, Vice President of the Georgia Composers League, began by explaining the contribution of composers to the growth of musical culture in Georgia. William Weaver, Recorder from the Atlanta Chapter A.G.O. explained the contributions of the Organ Guild in promoting better music in our Churches. Mrs. M. J. Bowers, President of Georgia Federation of Music Clubs, told of the activities of their organization. Mr. Hugh Dean, Head of Vocal Music at Baker High School in Columbus, read a report prepared by Mrs. James P. Moore, President of the Georgia Music Educators Association, on the contributions of the Music Educators. Finally, Mr. Michael McDowell, past president of the Georgia Music Teachers Association, gave our contributions and plans for future contributions. He brought out that music became great in general culture because of the contributions of the various organizations, as explained, but that these organizations depended for their growth and prosperity, for their effectiveness on the private music teacher, and that our organization was the organization of the music teacher.

The Sunday activities were brought to a close, after a dinner given the Executive Committee and our visiting performers by the Columbus Music Teachers, by an all Mozart program presented by students from various colleges throughout the State of Georgia. The main portion of the program being a presentation of the little opera *Bastien and Bastienne*.

Monday, the convention got down to business with sessions in Piano, Strings, and Voice. After lunch, the business session—the heart of the convention—was called to order. Music was provided by Miss Ann Grovenstein, Harpist, and pupil of Mary Griffith Dobbs of Atlanta. The most important business, of course, was the election of officers for the new year. The nominating committee submitted the following names for the offices: President—Mr. Walter Westafer; 1st Vice President—Miss Louise Harwell; 2nd Vice President—Michael J. Fox; 3rd Vice President—Linton Cole; Secretary—Mrs. Walter Bedard; Treasurer—William Weaver; Executive Committee—Mrs. John Methvin and Mrs. Charles Heard to serve with Michael McDowell, immediate past President. The report of the Nominating Committee was adopted by unanimous vote.

After more sessions in Piano, Voice, and Theory, Mr. Raymond Martin, of Agnes Scott College, presented an organ recital. His program was: *Aria con Variazione* by Giambattista Martini; *Prelude and Fugue in C Major*, and *Chorale Prelude: Liebster Jesu* by Bach; *Fantasia for Organ* (K 594) by Mozart; *Scherzetto* by Louis Vierne; *Le Jardin Suspendu* by Jehan Alain; and *Comes Autumn Time* by Leo Sowerby.

The banquet of the evening was, of course, a great success. Our speaker was the national president, Dr. Karl O. Kuersteiner. His subject was "The American Music Culture; (a) What MTNA has been doing, and (b) What is immediately ahead." He described art as the nature or ability to touch or move the heart or spirit. The exchanges of artistic culture among nations is very important for world friendship. And of course, the private teacher is the backbone of musical culture. The threefold objectives of the MTNA were listed as 1. Advancement of Music, 2. Improving Teaching of Music, and 3. Aiding the Music Teacher. Music at the banquet consisted of the Brahms Horn Trio, played by faculty members of Wesleyan College.

Following the banquet, the convention closed with a program of music from the liturgies of the Protestant, Roman Catholic, and Hebrew religions presented by the Columbus Symphony Orchestra and massed

chorus from the Churches of Columbus. Our local convention chairman, Mrs. John O. Methvin, can well be proud of the success of the Third Annual Convention of the Georgia Music Teachers Association.



by Jane Campbell

THE University of Louisville School of Music was host to the fourth annual convention of the Kentucky Music Teachers Association, at Gardencourt, November 15-16, 1956. A cordial welcome was extended to the Association by Dean Robert Whitney.

A very excellent program was presented under the general chairmanship of Francis Grant. Sectional chairmen included Dwight Anderson, Piano; Jean Marie McConnell, Church Music; and Sidney Harth, Strings. The voice section was presented in cooperation with the Kentucky members of the National Association of Teachers of Singing, chairman, Rolf Hovey.

Special guest of the convention was Rudolph Ganz, who spoke and played to piano teachers, but his witty and wise two-hour session attracted nearly all of the delegates who had assembled on the School of Music Campus.

Much interest was shown in a program by Doris Owen who displayed her English clavichord, and performed on it music by Telemann, Wagenseil, and Bach.

J. Fred Goossen spoke on the subject of theory for the applied music student.

Junior piano students of charter members of KMTA throughout the state appeared in a piano recital organized by Helen Greim.

A highlight of the voice section was an unusual panel discussion on the topic "The Voice Teacher Meets the Music Critic." Mrs. Ruth Stallings Osborne acted as moderator. Appearing as critic was Dwight Anderson, of the Louisville Courier Journal. Representing the voice teachers were Bonnie Gibson, Phyllis Jenness, Richard Dales, and Ohm Pauli.

KENTUCKY MTA 1956 CONVENTION



Photo by Lin Canfield

Left to right: Robert Whitney, Dean of the University of Louisville School of Music; Miss Jane F. Campbell, President of Kentucky MTA, and Dr. Rudolph Ganz, special guest of the Convention.



Photo by Paul Rogers

Church Music Section. Philip Malpas at the organ.

Problems of choir and organ were discussed in the Church Music Section by Gilbert MacFarlane, Philip Malpas, Rolf Hovey, Mrs. Henley McCready, Mrs. Arthur Wake, and Miss Mabel Warkentin.

Rubin Sher and students from du Pont Manual High School gave a string demonstration, and Sidney Harth conducted a class in chamber music.

Evening recitals were played by Sidney Harth, Concertmaster of the Louisville Orchestra, accompanied by Doris Owen, and by Howard and Frances Karp, duo pianists, of the University of Kentucky.

Post convention attractions were a tour of inspection of the music section of the Louisville Free Public Library, and its FM radio stations, and a concert of commissioned works

of the Louisville Orchestra, conducted by Robert Whitney. This concert included a demonstration of rehearsal techniques used in preparation for presentation of a new work.

An election was held for officers of the KMTA for the next two years. Re-elected were: President, Jane Campbell, Eastern State College; 2nd Vice President, Lillian Watters, Murray; Secretary, Blanche Seevers, Eastern State College; Treasurer, Ford Montgomery, University of Kentucky. Mr. Grant Graves, of the University of Louisville was elected 1st Vice President.

KENTUCKY MTA 1956 CONVENTION



Photo by Paul Rogers
Doris Owen plays the clavichord for Francis Grant.



by Albert Fillmore

SESSIONS of the Fall Convention of the Michigan Music Teachers Association began Sunday evening, Oct. 21, with pre-convention meetings of the Board of Directors and the Board of Certification at the Hotel Statler in Detroit.

Two full days of forums, lectures and concerts followed. Joining the Association in its convention was the Michigan Chapter of the Na-

KENTUCKY MTA 1956 CONVENTION



Photo by Paul Rogers
Rubin Sher instructing some members of the DuPont Manual High School String Group.

tional Association of Teachers of Singing.

Host organization for the event was the Detroit Musicians League. Marius Fossenkemper handled local arrangements, assisted by Henrietta D. Moeller. All thanks to the Detroit Musicians League for the careful planning and hard work that made possible one of the most successful conventions of recent years.

No less noteworthy was the very splendid program offered by Mrs. Olive Parkes, First Vice President, and her committee. Of special interest to piano teachers was the series of two lectures by George MacNabb, of the Eastman School of Music. Topics were "Practice Does Not Always Make Perfect" and "Taking the Mystery out of Touch." Both sessions were well-attended and enthusiastically received.

A session attended by many piano teachers was the one devoted to accompanying techniques. Here an impromptu panel did a noble job of filling in for the speaker who was absent on account of illness. A combined Theory - Composition - Piano Forum, headed by Ruth Wylie, of Wayne State University, brought the opinions of Anna Husband, Detroit; Norman Gifford, Art Center Music School, Detroit; and Henry Kolbe,

Detroit Institute of Musical Art.

A Theory - Composition Section program of general interest to convention-goers was that devoted to original student compositions. The event was planned by Dr. Wylie, assisted by H. Owen Reed, of Michigan State University, and Edward Chudacoff, of the University of Michigan.

A highlight of the string meetings was the group's attendance at a rehearsal of the Detroit Symphony Orchestra under Paul Paray in the new Ford Auditorium. Monday's instrumental panel discussion on "The Music Teacher's Place in the Community" included Raymond Gerkowski, Flint Public Schools; Geraldine Seebach, Ann Arbor; Marcia Weaver, Plymouth; Michael Avsharian, Ann Arbor; and Mrs. Howard Green, Past State Arts Chairman, American Association of University Women. Morette Rider, President of the Michigan Chapter of the American String Teachers Association, was moderator.

Organ teachers heard Marilyn Mason, of the University of Michigan, in "Music and Materials for Organ Teaching." Benjamin Laughton was Chairman.

The National Association of Teachers of Singing delegates were offered

a very complete program of events under the supervision of Donald Armand, of Detroit. A choral concert was given before the entire convention by the Wayne State University Choir, Harold Tallman directing. Other performances included a light opera presentation under the direction of Ida Kitching Cordes, and Act Two of *Faust* by the Detroit Institute of Musical Art Opera Workshop, Anthony Marlowe, Director.

Musical interludes included a brief recital by Henry Harris, of Michigan State University; an instrumental ensemble from Hope College, Holland; Shirley Seguin, winner of the 1956 Grinnell Piano Award; and Virginia Housey, soprano. A group of Honor Recital students of the Detroit Musicians League was presented at the concluding tea on Tuesday.

Dr. Olaf W. Steg, of Central Michigan College, presided over the business sessions. New State officers are: Olive Parkes, President; Henrietta D. Moeller, First Vice President; Albert Fillmore, Second Vice President; Jean Warner Stark, Secretary; Frank Stillings, Treasurer; John Boyse, Auditor; and Pauline Edkin, Historian. Officers-at-Large are: Cyril Barker, Olaf Steg, Mrs. Glen Stewart, Lenore Lanterman, and Jeanne Foster. State Piano Chairman is Myrtle Merrill. Margaret Aitchison is Co-ordinating Council Chairman.



by Hardin Van Deursen

ATWO and one-half day state convention was held in Joplin in November with a fine program arranged by Vice President Merrill Ellis. Attendance was good, but not as good as we would like to have had it! State association officers were re-elected, while Istvan Gladics of Kansas City was elected chairman of the Theory-Composition division for the new year.

The Officers of the Missouri Music Teachers Association with its Committee for Exploring the Possibilities of Arranging a Combined State Convention with the Missouri Music Educators Association, attended the MMEA mid-winter Conference and Clinic held in Columbia, Missouri, January 3 and 4, and had a meeting with the Executive Council of that organization. The outcome of this session should be available for the next issue of AMT, as will the results of the mid-winter meeting of the Executive Council and Past Presidents of MMTA, scheduled at Christian College, Columbia, Missouri, February 24 — local arrangements under the direction of West-Central Division Past President Franklin B. Launer. Theresa Sale, MMTA Secretary-Treasurer, has been taking dinner reservations, while state President Mabelle Echols set up the agenda.

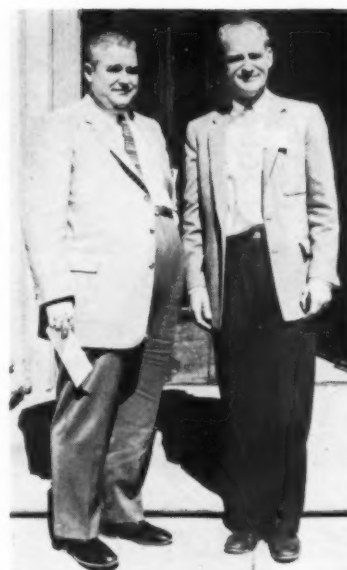


by Charles E. Brown

ONE of the most outstanding conventions ever held by the New Mexico Music Teachers Association took place October 20, 21, 22, 1956, at Highlands University, Las Vegas, N.M.

Contributing to the success of the convention were: 1) the passing of the plan for Certification of Private Teachers, which has been worked out over the past three years and now has reached a form acceptable to the membership; 2) the active participation of both high school and college students in all phases of the convention's activity from performance, to panel discussions, to the administration of the convention itself, as well as in the social functions; 3) the stimulating panel discussions; 4) the fine musical performances ranging from string ensembles, wood-wind ensembles, brass ensembles to solo participation in

EDITOR AND HOST



Among those attending the New Mexico MTA 1956 Convention were C. M. Stookey, Head of the Music Department at Eastern New Mexico University, Portales, and Champ Bass Tyrone, Head of the Music Department at Highlands University, Las Vegas, New Mexico. Dr. Stookey is also editor of "The New Mexico Musician" and Dr. Tyrone was Convention Host.

violin, piano, flute, and voice with a notable presentation of contemporary works; 5) lastly, but of prime importance, the fine spirit which prevailed throughout the convention without which no convention can be a success nor any professional group become a closely knit organization realizing the principles for which it exists.

Conventions might be said to be convenient yardsticks by which to measure professional group effectiveness. If this be true, the N.M.M.T.A. convention of 1956 shows an organization full of professional enthusiasm, and presages a strong active future membership capable of grappling successfully with the ever changing problems of a growing professional organization.

The New Mexico Music Teachers Association, Dr. Jack R. Stephenson, President, announces the adoption of a plan for the Certification of Private Music Teachers. A prospectus covering all phases of certification is being sent to all members of the Association and to all known teachers of music throughout the

NEW MEXICO MTA OFFICERS



Left to right: Charles E. Brown, Treasurer; Shirley Jarrett, Secretary; Jack R. Stephenson, President; and Henry A. Chininski, Albuquerque Chapter President.

NEW MEXICO MTA 1956 CONVENTION



Convention Registration. A group of Highland University students find the remarks of New Mexico MTA Treasurer, Charles E. Brown, highly amusing.

state. The plan for Certification received the unanimous approval of the Association during the 1956 convention in Las Vegas.

This is the first time certification has been attempted in the state, and Dr. Stephenson states that the program is broad enough in scope to make it possible to include music teachers will all levels of training and education.

The aim of certification is given as three-fold: (1) for the private

teachers: (a) to raise teaching standards in the private studios throughout the State of New Mexico; (b) to achieve professional status in keeping with the high ideals of professional teachers of music. (2) For the public: (parents and children) the aim is to give the assurance of an organization to which they may turn to receive instruction of the highest professional standards based on an ethic of professional proficiency. (3) For the music teach-

ing profession, generally, the aim is to fortify all branches of music teaching and performance by strengthening the teaching of music in the private studios.

Officers of the Association are Dr. Stephenson, President; Mrs. Shirley Jarrett, Secretary; Charles E. Brown, Treasurer; all of Albuquerque.

Other officers are Mrs. Eloise Daniels, Past President, Las Cruces; Mrs. Helen Mathias, First Vice President, Farmington.

In conclusion, Dr. Stephenson quoted the President of the National Association, by saying that the parent organization is "the oldest music teachers association in the United States, the organization which includes on an equal basis of membership teachers of music—private, public school, or college."

Anyone wishing information regarding the New Mexico Music Teachers Association is invited to write Dr. Stephenson in care of the Music Department at the University of New Mexico, Albuquerque.

OKLAHOMA

by Keith Wallingford

NOVEMBER was District Convention month in the OMTA. All four districts had student recitals and luncheons. Several had panel discussions, workshops, and concerts. At all of them. President Lemuel Childers appeared to speak on "Immediate OMTA Objectives" and to urge members to attend the February National Convention.

The Southwest District met at Lawton, November 18, where the Lawton Branch organization was in charge under the leadership of Mrs. Leta Mae Smith, District President. Of unusual interest on the program were the film, "Let's go to Musicland," written by and starring Dr. Merle Montgomery, and the afternoon recital presented by members Charles Joseph, violinist and Digby Bell, pianist, from the University of Oklahoma faculty.

The Southeast District met at Ardmore, November 17. Mrs. Blanche

Hines, District President, supervised the convention. Clair McGavern, Oklahoma Baptist University, was the audition judge. In addition to the student recital, the convention program featured Miss Mildred Andrews, organist, from the University of Oklahoma. Miss Andrews is National Chairman for the Music Teachers National Association of the Standing Committee for Organ and Church Music.

The Northwest district met for the first time at Goodwell where District President Truman Dan Hayes was in charge. Panhandle A. & M. College assisted by sponsoring jointly with the district a piano workshop conducted by Clarence Burg, Dean of the School of Music, Oklahoma City University. During the busy afternoon of November 16, the student recital, Dean Burg's workshop, and a special concert all took place.

Of special interest was an appearance of the College Choir under Professor Milton Bradley, conductor, in a performance of "In Ecclesiis for Double Chorus, Organ and Brass Ensemble" by Giovanni Gabrieli.

The Northeast District met again at the University of Tulsa and was again sponsored by the District President, Mrs. Marjorie B. Heidebrecht.

The General Chairman was Miss Virginia Myers of Tulsa who was also presented in a demonstration, "Stimulating Interest Through Creative Work." At the noon luncheon in addition to President Childer's appearance, George Skapski, Head of the Department of Music at Benedictine Heights College, Tulsa, spoke on the subject, "Middlebrows."

It is interesting to note that six students wrote perfect papers for the theory examination and four of the six qualified for a recital appearance.

Adjournment came after a panel discussion with the pertinent title "Teaching Problems and Their Solution."

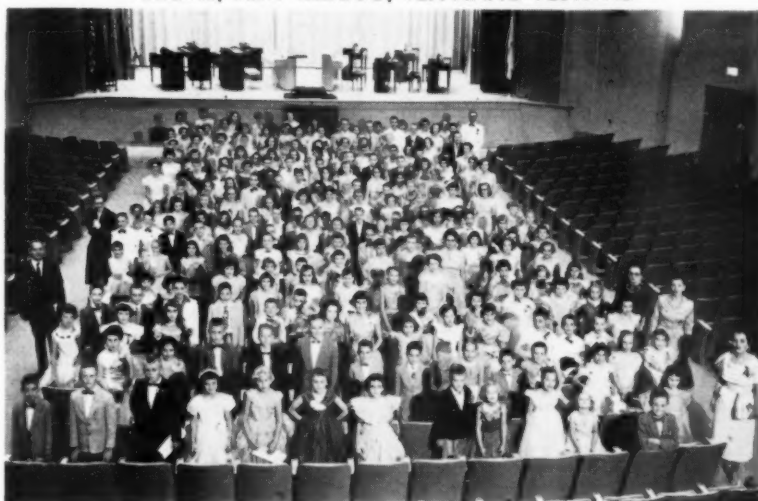
OMTA members are urged to reserve the dates March 10 and 11 for the next State Convention which will be held in Norman at the University of Oklahoma. The program has something of interest for all members plus some very fine performing by the high school winners, the college winners, the college ensemble groups, as well as the featured programs of Reinhold Schmidt and Dalies Frantz.

NEW MEXICO MTA 1956 CONVENTION BANQUET



Left to right: Treasurer Charles E. Brown; President Jack R. Stephenson; Earl Nunn, Superintendent of Springer Schools and Banquet Speaker; Champ Bass Tyrone, Head of Music Department at Highlands University and Convention Host, with back to camera.

CLOVIS, NEW MEXICO, TEN-PIANO FESTIVAL



Some of the 296 students, and their teachers, who appeared in the 1956 Ten-Piano Festival sponsored by the Clovis (New Mexico) Music Teachers Association. This picture was taken at the close of the Festival, and does not show all the students, owing to the fact that some of them left before the picture was taken.



by Mrs. Lewis Jory

GREETINGS, from our beautiful Oregon — a state that has been

blest from its early beginnings with excellent musical leadership. True, a number have passed on to carry on their respective musical parts in that continuous majestic heavenly performance, but onward its leaders have held high the cause of music in their official capacities for Oregon until the music history of Oregon now bears many notable names.

Our state officers are headed by two beloved, ambitious young men—Stanley Butler, our President, Music Department of Willamette University, Salem, Oregon, and, Joseph Brye, our

Vice President, Music Department of Oregon State College, Corvallis, Oregon, who, early, have carved a very important position in music.

Oregon's membership is growing, and expanding tentacle-like as the months go by into even the lumbering areas of the mountains and to the seashore.

That we may understand the many facets of contemporary music, all studios of the state have been asked to participate in the study of twentieth century music; to attend programs presented at universities, plan studio group recitals, and, lastly, designated inter-city festivals are to be held. Without a doubt, a result of this study will be better preparation to play, teach and enjoy the music of today—an expression of our time.

OKLAHOMA MTA



Truman D. Hayes, President, Northwest District, Oklahoma MTA.

SOUTH DAKOTA

by Usher Abell

THE Second Annual Meeting of the South Dakota Music Teachers Association was held in Sioux Falls, Saturday, November 3, 1956. The following officers were elected for the coming two-year term: Usher Abell, President, Head of the Music Department, University of South Dakota, Vermillion, South Dakota; J. Earl Lee, Vice President, Head of the Music Department, Augustana College, Sioux Falls, South Dakota; and J. Laiten Weed, Secretary-Treasurer, Head of the Music Department, Yankton College, Yankton, South Dakota.

The schedule of activities was as follows:

9:00 A.M. REGISTRATION

Gymnasium

10:00 A.M. BUSINESS MEETING

Gymnasium

SOME OKLAHOMA MTA OFFICERS



Photo by Russell K. Meathers

Left to right: Virginia B. Myers, President, Tulsa Accredited Music Teachers Association; Lemuel Childers, President, Oklahoma Music Teachers Association; Marjorie Bucher Heidebrecht, President Northeast District, Oklahoma Music Teachers Association; Thamazzin Hutchins, President, Pa-No-Lo Branch; and Martha M. Boucher, President, Bartlesville Accredited Music Teachers Association. Picture taken at Northeast District Convention, Tulsa, Oklahoma, November 5, 1956.

OKLAHOMA MTA NORTHEAST DISTRICT CONVENTION LUNCHEON



Seated at the speakers' table, left to right: Clio C. Steinson, State Corresponding Secretary; Virginia Myers, President, Tulsa Accredited Music Teachers; Albert Lukken, Dean of the School of Music, Tulsa University; Marjorie B. Heidebrecht, Northeast District President; Lemuel Childers, State President; George J. Skapski, speaker; Michael Galasso, Concert Master of the Baton Rouge Symphony Orchestra; and Mrs. Galasso.

Usher Abell, President, presiding
11:00 A.M. RECITALGymnasium
Edgar E. Eklof, Baritone, Faculty, SUSD
Theo Rayburn, Accompanist,
Student, SUSD

I
Si, Tra i CeppiHandel
Hear Me! Ye Winds and WavesHandel
Non Piu AndraiMozart

II
(Sung without pause)
My Lovely CeliaMunro
Blow, Blow Thou Winter Wind! Quilter

III
Gypsy SongsBrahms
He, Zigeuner
Wisst Ihr Wann Mein Kindschen
Die MainachtBrahms

IV
(Sung without pause)
The Green RiverCarpenter

The Bell ManForsyth
ExtacyNeed
Old Mother HubbardHely-Hutchinson
(Set to manner of Handel)
12:00 A.M. LUNCHEONCafeteria
A. G. O.Stacy's Cafe

1:00 P.M. ORGAN SESSION
First Baptist Church

Mrs. Mary B. Woolsey, Chairman
Dakota Wesleyan University
1. "The Organist and the Church
Service."

Professor Merle Pfeuger
2. "Organ Music by German
Contemporary Composers."

Recital by Professor Jack Noble
ERNST PEPPING

Auf Diesen Tag bedenken wir
Gen Himmel aufzufahren ist
Gelobt sei Gott im höchsten
Thron
(Praise God on the Highest

Throne)
 Mit Freuden zart
HELMUT WALCHA
 Ein Feste Burg ist unser Gott
 Zu Bethlehem geboren
 (In Bethlehem's Low Stable)
 Nun freut euch, lieben Christian
 gmein
 (Dear Christians, One and All
 Rejoice)
 Wer nur den leben Gott Lasst
 walten
 (If Thou But Suffer God to
 Guide Thee)

HERMANN SCHROEDER

To be announced

3. General Discussion of Teaching Problems

VOICE SESSION

Old Main Chapel

Mr. Karl Theman, Chairman
 South Dakota State College

1. "Vocal and Musical Growth."
 Karl Theman

2:30 P.M. PIANO SESSION

Gymnasium

Mrs. Herman Mikkelsen, Chairman
 Watertown, South Dakota

1. "My Study in Munich, Germany."
 Verona Rogness
2. "The Pianist Milestones—Contests and Concerts."
 Mrs. Merritt Johnson
3. Discussion on the intermediate student.

CHORAL SESSION ...Old Main Chapel

Mr. Grover Brown, Chairman
 Huron College

1. "Phrasing."
 Grover Brown
2. "Choral Diction."
 Ida Clauson Hunt
3. "Theory as related to the choral singer."
 Paul H. Royer
4. "Blend."
 Frank Streim

3:30 P.M. STRING SESSION

Old Main Chapel

Dr. John Shepard, Chairman
 Northern State Teachers College

1. "Trio"Merritt Johnson
 Mitta Johnsonviolin
 Ruth Little Johnscello
 Merritt Johnsonpiano

2. General Discussion, led by Dr. Shepard

PIANO SESSIONGymnasium

Genevieve Truran, Chairman
 State University of South Dakota

1. Some indispensables of piano teaching.
 1. How to develop a basic finger technique.
 Merritt Johnson
2. Teaching the Bach Inventions.
 J. Earl Lee
3. Contemporary Music
 Robert Whitcomb

4:30 P.M. SOUTH DAKOTA

COMPOSERS SESSION

Gymnasium

Lewis Hamvas, Chairman
 Yankton College

1. Variations on an Irish Folk Tune
 Eugene Cramer
 Student at Yankton College
 Eugene Cramer, Piano
2. The Sum ...Dorothy Jackson Woods
 Former Student at SUSD
 My Song ...Mary W. Sommervold
 Student at SUSD
 Dorothy Jackson Woods, Soprano
 Mary Woods Sommervold, Accompanist
 Fantasy ...Mary W. Sommervold
 Mary Woods Sommervold, Piano

YOUNG MUSICIANS OF OKLAHOMA



These young pianists are 8 to 13 years old. Their recital was part of the program of the Oklahoma Northeast District Convention, held November 5, 1956, at Tulsa.

3. Allegro for Piano

James Paulding
 Yankton High School

4. Sonatina No. 2 ..Robert Whitcomb

South Dakota State College
 I. With undulating movement

II. Sweetly, but insistently

III. With Humor

Robert Whitcomb, Piano

5. Music for Dance ..Lewis Hamvas

Yankton College

J. Laiten WeedViolin

Floyd McClain, ..Clarinet

Lewis HamvasPiano

6. Sonatina for Piano

Merritt Johnson

Northern State Teachers College

I. Allegro

II. Andante

III. Tempo di tarantella

Katherine Johnson, Piano

7. Sonata for Clarinet and Piano

Floyd McClain

Yankton College

I. Adagio

II. Scherzando

III. Allegro

Floyd McClainClarinet

Lewis HamvasPiano

6:30 P.M. BANQUET AND PROGRAM

Science Lounge

J. Earl Lee in charge

Augustana College

PROGRAM:

Three Selections from Liederkreis Op. 39
 Schumann

In der Fremde

Wehmuth

Frühlingsnacht

Le Manoir de RosamundeDupare

Sure on This Shining NightBarber

Mill DoorsDello Joio

La Calunnia (Barber of Seville)

Rossini

David Colden Murray, Baritone,

Faculty, Augustana

Helen Karg Murray, Accompanist

Faculty, Augustana

LOCAL CONVENTION CHAIRMAN—

Merle R. Pfeuger, Augustana College

JOURNAL OF RESEARCH IN MUSIC EDUCATION

Vol. IV, No. 2, Fall 1956

IN THE LATEST JRME, Guiseppe Tartini's *Treatise on the Ornaments of Music* is printed in its entirety, including more than 120 musical illustrations which are being reproduced in photographic facsimile. The treatise has been translated from the French edition of 1771 and provided with an introduction by Sol Babitz, the outstanding American authority on 18th century performance practices. This work provides an indispensable reference source for all teachers, conductors, and performers. The 1956 Fall issue also contains a symposium on basic concepts in music education consisting of three articles: "A Pragmatic Approach to Certain Aspects of Music Education," by Foster McMurray; "The Social Nature of Musical Taste," by John H. Mueller; and "Esthetics for the Music Educator: The Maturation of the Esthetic Sense," by Oleta A. Benn.

Single Copy \$2.00. Two issues each year (Spring and Fall). Subscription: One year (two issues) \$3.75; two years (four issues) \$6.75. All issues Vols. I, II, III are available except Vol. I, No. 2 Fall 1953. Information regarding prices on request.

Music Educators National Conference

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TENNESSEE

GREETINGS FROM THE PRESIDENT

Welcome to the Second Annual Convention of the Tennessee Music Teachers Association.

At our first convention we laid plans for a strong state organization. May we continue to strengthen this organization by seeking opportunities for development in terms of three outstanding aspects of professional effectiveness.

1. An extensive knowledge of our field, coupled with the ability to evaluate what is known so that knowledge may be more wisely used.
2. The power to communicate facts and ideas so that knowledge may be used more effectively.
3. A tangible philosophy which unifies and guides our personal and professional development as musicians and teachers.

Our program is again planned to offer many excellent musical performances. In this way, through the music itself, the teacher learns and teaches by musical communication.

I wish for each and every one of you a stimulating, profitable and enjoyable convention experience.

VERNON TAYLOR, President
Tennessee Music Teachers Association

CONVENTION PROGRAM

Sunday Afternoon, November 25

3:00 p.m. REGISTRATION—Lobby,
Social-Religious Building

4:00 p.m. MUSICAL—Auditorium
A Program of Chamber Music Under the Chairmanship



Students and faculty from Fisk University and Peabody College join forces during the Musicology sessions of Tennessee MTA to perform works by Dufay, Binchois, Campora, and Soler. Dr. Arthur Byler of Fisk served as Chairman of the group.

of Edwin Stover, Member of Music Faculty of Austin Peay State College.

5:00 p.m. INFORMAL RECEPTION—East Parlor.

Honoring members of the Executive Board; Open to members of the Association and their guests. Sponsors: Sigma Alpha Iota, Phi Mu Alpha Sinfonia

7:30 p.m. RECITAL—West End Methodist Church

Scott Withrow at the Moller Organ. Member of the Music Faculty, Peabody College.

PROGRAM

Introduction and Toccata—Walond
Chorale-Prelude "Durch Adams Fall"—G. A. Homilius
Passacaglia and Fugue in C Minor—J. S. Bach
Legende from "Twenty-four
Scherzetto Pieces in Free
Berceuse Style"—Vierne
Divertissement
Variations on a Noel—Dupre
Moderato, Larghetto, Poco animato, Cantabile, Vif, Vivace, Plus, modere Cantabile, Anime, Non Troppo viva

Monday, November 26

8:30 a.m. REGISTRATION—Lobby,
Social-Religious Building

9:15 a.m. OPENING GENERAL SESSION—Auditorium

Call to Order—Dr. Vernon Taylor, President, Tennessee Music Teachers Association, and Member of Music Faculty, Peabody College
Invocation: The Reverend W. C. Link, Glendale Methodist Church

Welcome: Dr. Henry Hill, President, Peabody College
Response: Dr. Vernon Taylor

Key-Note Address: "Certification and Music Teacher Preparation U.S.A."

Dr. Irving Wolfe, Member of Music Faculty, Peabody College

Formal Address "The Symphony Orchestra in American Life"

Guy Taylor, Conductor of The Nashville Symphony Orchestra

Announcements

10:30 a.m.-12:00 SECOND GENERAL SESSION

1. PIANO—Auditorium
Presiding, Mrs. Forrest Nixon, Centerville, Chairman of Piano Section

Lecture-Demonstration: "Sight-Reading", Miss Polly Gibbs, Louisiana State University, Baton Rouge, Louisiana

12:00-1:30 p.m. MEMBERSHIP LUNCHEON MEETING

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TENNESSEE MTA 1956 CONVENTION PERFORMERS



Kees Kooper and Mary Louise Boehm (Mrs. Kooper) display their recent DOT record release, "Profile Spain." Tapes assembled in New York during the recording of their album were reviewed as a part of Mr. Kooper's demonstration-lecture, "The Pianist As Ensemble Performer and Recording Artist."

Location: Peabody Cafeteria
Meeting of Executive Committee
Visit Exhibits

1:30-3:00 p.m. SECTIONAL MEETINGS

I. PIANO—Auditorium

Presiding: Mrs. Forrest Nixon
Lecture-Demonstration:
"Practice Pointers for Piano Pupils"

Miss Polly Gibbs

II. Theory—Room 303

Presiding: Dr. W. J. Jullian,
Chairman Theory Section and
Member of Music Faculty,
Tennessee Polytechnic Institute
Panel: "Techniques in Theory Teaching"

1. "The Schenker System as
an Aid in Teaching Harmonic Progression"

Walter Wade, Cookeville
"Teaching the Tone Row
System of Composition"

Richard Soloway,
Greenville

III. Certification—Room 312

Presiding: J. Clark Rhodes,
Chairman of Certification
Section and member of the
Music Faculty, University of
Tennessee

3:00-4:30 p.m. THIRD GENERAL SESSION—Auditorium

CHAMBER ENSEMBLES

Presiding: Mr. Kenneth Pace,
Chairman of Chamber Ensembles Section, and Member of Music Faculty Middle Tennessee State College

Topic: "Chamber Ensembles as Musicianship Building Media"

Panel:

1. "The Role of the Woodwinds in Chamber Ensembles"

Mr. David Van Vactor

2. "The Role of the Voice in Chamber Ensembles"

Mr. Louis Nicholas

3. "The Role of the Brass in Chamber Ensembles"

Guy Bockman

Performers

Lucille David, Mezzo-Soprano

Edward Tarplay, Violin
Joyce Mellwain, Violin
Vernon Taylor, Viola
Dorothy Withrow, Cello
Don Cassell, Oboe
Stephen Selsik, Clarinet

4:30 p.m. FOURTH GENERAL SESSION—Auditorium

COMPOSITION

Presiding: Mr. Philip Slates,
Chairman of Composition
Section, and member of Music Faculty of Peabody College

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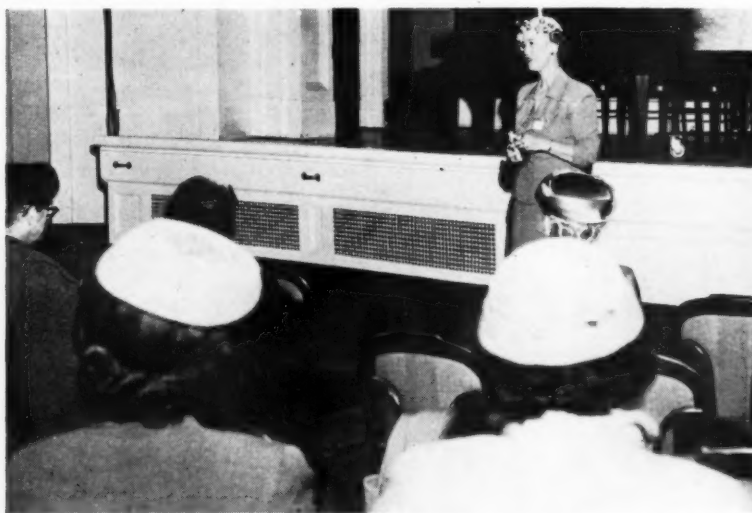
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TENNESSEE MTA 1956 CONVENTION



Dr. Irving Wolfe, standing right, Professor of Music Education at Peabody College, Nashville, Tennessee, at the conclusion of his key-note address "Certification and Music Teacher Preparation, U.S.A." extends a word of greeting to Guy Taylor, conductor of the Nashville Symphony Orchestra, who gave the opening formal address "The Symphony Orchestra in American Life."



Miss Polly Gibbs of Louisiana State University, Baton Rouge, conducts a session on "Sight Reading" at the 1956 Tennessee MTA Convention.

Topic: "A Program of Original Compositions by Composers Living in Tennessee"

PROGRAM

Duettino for Violin and Cello—David Van Vactor
 Claude O'Donnell, Violin
 Nancy Hearn, Cello
 Waltz and Little Rondo—Ray Haggh
 Jean Martin, Oboe
 Shirley Marie Watts, Piano
 The Night—Ray Haggh
 Anne Toombs, Soprano
 Fantasia and Fugue—Gilbert Trythall
 Trumpet I, Ronald Johnson
 Trumpet II, Howard Patterson
 Trumpet III, Janice Holloway

Horn I, Wallace Wolfe
 Horn II, Jim Young
 Trombone I, William Blackstone
 Trombone II, John Ford
 Baritone, John Wade
 Bass, James La Marsh
 Timpani, Dolph Hatcher
 Percussion, Paul Welleford, S. M. Watts
 Conductor, Robert Binkley

6:45 p.m. NASHVILLE SYMPHONY REHEARSAL—War Memorial Auditorium
 Conductor: Guy Taylor
 Soloist: Guiomar Novaes

Tuesday, November 27

8:30 a.m. REGISTRATION—Lobby, Social-Religious Building

9:00-10:15 a.m. FIFTH GENERAL SESSION—Auditorium

PIANO

Presiding: Mrs. Forrest Nixon
 Topic: "The Pianist as Ensemble Performer and Recording Artist"
 Lecture-Recital: Miss Mary Louise Boehm
 Mr. Kees Kooper

PROGRAM

Sonata for Piano and Violin in G. Minor—Debussy
 Allegro vivo
 Fantastique et Leger
 Tres Anime
 Introduction and Rondo—Taylor
 First Rhapsody—Bartok
 Lassu
 Friss

10:15-10:30 a.m. VISIT EXHIBITS

10:30 a.m.-12:00 SIXTH GENERAL SESSION—Auditorium

MUSICOLOGY

Presiding: Dr. Arthur Byler, Chairman of Musicology Section, and member of Music Faculty of Fisk University
 Topic: "Preparation and Performance of Music in the Renaissance, Baroque and Classical Eras"

PROGRAM

Dufay: Reveleons nous amoureux (for three treble instruments)
 Dufay: Rondeau: Ce Jour De L'An, Mary Willie, Fisk University (two treble instruments and alto)
 Dufay: Rondeau: Pouray Je Avoir Votre Mercy
 Phyllis Moragne, Fisk University (Three treble instruments)
 Binchois: Rondeau: De Plus en Plus
 Mary Willie, Fisk University (treble, alto and bass instruments)
 Dufay: Bon jour, bon mois
 Mary Willie, Lawrence Fortson (treble, alto and bass instruments)
 Dufay: Vergine Bella
 Lucille David (treble, alto and bass instruments)
 Andre Campra: Quam dulce est inhaerere tibi
 Lucille David, Dorothy Withrow, Scott Withrow, Peabody Music Faculty
 Antoni Soler: Quintet No. I
 Allegretto
 Andantino
 Allegretto en fuga
 Minuetto
 Allegro
 Kees Kooper, Wilda Tinsley, violins
 Vernon Taylor, viola
 Dorothy Withrow, cello
 Mary Louise Boehm, piano
 Additional Performers-Instrumentalists
 Vernon Taylor, viola
 Claude O'Donnell, violin
 Nancy Hearne, cello
 Tom Warren, recorder

12:00-2:00 p.m. LUNCHEON FOR INTEREST GROUPS—Peabody Cafeteria
 Piano
 Theory and Composition
 Musicology and Chamber Groups

2:00-3:30 p.m. SECTIONAL MEETINGS I. PIANO—Auditorium

Presiding: Mrs. Forrest Nixon
 Topic: "Piano Music in General Education"
 Panel: 1. "Group Piano Instruction"

- Mrs. Ruth Colbert
Murfreesboro
2. "The Piano Teacher as an Educationalist"
John E. Woods
Jackson
 3. "Evaluation of the Piano Festival—Its Educational Possibilities"
Elizabeth Haynes
Decherd
 4. "Modern Music"
Alma Baskerville
Jefferson City
 5. "The Piano's Place in College Education"
Mrs. Everett Derryberry
Cookeville

II. Composition—Room 303
Presiding: Mr. Philip Slates
Topic: "Composition Here and Now—The Role of the Present Day Composer"
Panel: Open Discussion

3:30-4:30 p.m. SEVENTH GENERAL SESSION—Auditorium
COMPOSITION

Presiding: Mr. Philip Slates
Topic: "Presenting of an Original Opera" by Philip Slates

"THE BARGAIN"
Words and Music by Philip Slates

Shorley Nonhoff, soprano
Roberta Womack, alto
Jerry Jennings, tenor
Wallace Wolfe, bass
Rosemary Colson, accompanist

4:30 p.m. EIGHTH GENERAL SESSION

Auditorium
GENERAL BUSINESS
Minutes
Treasurer's Report
Report of Membership
Executive Committee Report
Adjournment



by Robert Monschein

THE 45th Annual Convention of WMTA met in Beloit, Wisconsin, on Sunday, October 28, 1956. The meetings were held on the campus of Beloit College. Registration began at 2:30 Sunday afternoon. At 4:30, members attended the Beloit College Vesper Service at Edward Dwight Eaton Chapel. Special music was given by the Beloit College Vesper Choir, Sumner A. Jackson, conductor. After a buffet supper, there was a fine concert by the Beloit Civic Symphony

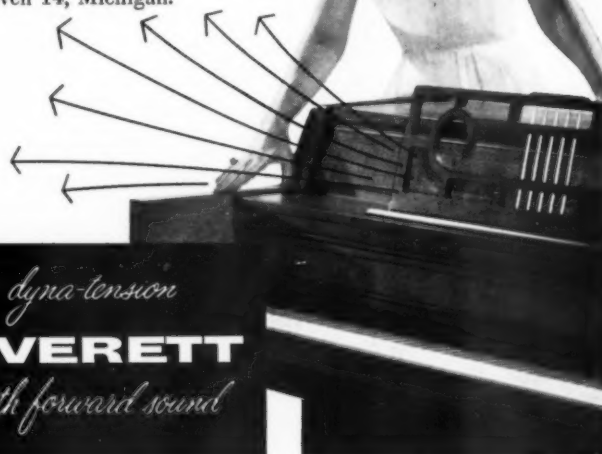


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Orchestra, conducted by Lewis Dalvit.

The first General Session opened Monday morning. After opening remarks by President Leon L. Iltis and Convention Chairman Sumner Jackson, there was music by George Cox, baritone, and Clyde Duncan, both of Lawrence Conservatory. This was followed by an inspired address on the special theme of our 45th convention: "Beethoven and the Early Romantics," by Prof. Donald Ferguson of Macalester College, St. Paul, Minnesota. The remainder of the morning was taken up by sectional meetings: Piano, Voice, and Strings.

At 12:30, the Annual Luncheon-Business meeting was held. Our speaker was Russel G. Harris, President of the East Central Division, MTNA. The following officers were elected for 1956-57: President, Leon Iltis, University of Wisconsin, Madison, Wisconsin; Vice President, Erving Mantey, Milwaukee, Wisconsin; Secretary, Charles Bolen, Ripon, Wisconsin; Treasurer, Wesley Tepley, Manitowoc, Wisconsin.

The afternoon was devoted to a General Session on the topic: Theory in the Applied Music Lesson. A musical interlude was given by Lowell Creitz, cello, and Tait Sanford, piano, both of the University of Wisconsin.

The Banquet was held Monday night. There was special music by young Beloit artists, a fine address by Professor Robert Irrmann of Beloit College, and a short talk from Vera Dougan, President of the National Federation of Music Clubs.

Gunnar Johansen, pianist of the University of Wisconsin, played a Schubert sonata to open the Tuesday morning session. Topic of the general session was: "The Relation of Private Teachers to the Public Schools and Colleges in Wisconsin." This was followed by a "High School Performers Audition and Master Critique Session." There were sections in piano, voice and strings.

The Convention adjourned at noon, followed by an Executive Committee Luncheon Meeting. ▲▲▲

EDITORIAL

(Continued from second cover)

to all who are interested in counseling young people.

Copies of this brochure are available through the Executive Secretaries of the three Associations re-

TENNESSEE MTA CONVENTION OPERA



A chamber opera, "The Bargain," by Phillip Slates, a member of the Peabody music faculty, makes television news as it brings the Tennessee MTA 1956 convention to a close.

sponsible for its publication. The cost of these brochures is 5c each, \$1.25 for 25, \$2.00 for 50, and \$3.00 per 100 or lots of 100. These prices include postage.

Anyone wishing to order copies of the brochure can send their orders to Music Teachers National Association, 32 Browning Street, Baldwin, New York.

The brochure points out that opportunities for careers in music are many and varied. A musical career carries with it dignity and prestige, and will bring satisfaction and happiness to the lives of countless people.

It is sincerely hoped that members of the Association, as well as all people who are interested in music as a career will make full use of these brochures. ▲▲▲

WHITNER

(Continued from page 3)

only through some accident of taste or fashion, be appropriated at long range, by a very literary poet. The reverse of the process ought to work naturally . . . The art ought to pass readily into the popular lore, and not remain eternally aloof and difficult. Unless both processes continue in mutual interchange, society as well as art is in a bad state of health; but the bad health of society is a cause not a result of this unfavorable relationship."²³

What has been said of the poet is equally true of the composer. The separation of the artist and society is the result of the separation of culture and society. And the composer, in a kind of desperation, uses any

available means to reach his audience.

In conclusion, let us summarize the several aspects of modern song in English, upon which we have briefly touched:

1. A résumé of the history of song in English.
2. The relation of music to its environment.
3. Differing opinions as to the proper relation of words to music.
4. The modern concept of abstractness as applied to vocal music.
5. Evidences of literary influence on modern song composers.
6. The remoteness of the composer from his audience today.
7. The folk influence on present-day song composers.

These ideas are meant to be provocative rather than conclusive. Obviously, much has been left unsaid. But if interest has been aroused, as well as a greater receptivity to the work of those composers now setting the English language to music, then our purpose has been well served.

¹H. C. Colles, *Essays and Lectures*. London: Oxford University Press, 1915. p. 7.

²David Ewen, Editor, *The Book of Modern Composers*. New York: Alfred A. Knopf, 1950. p. 511.

³H. C. Colles, *Voice and Verse*. London: Oxford University Press, 1928. p. 6 and p. 17.

⁴Madelaine Goss, *Modern Music Makers*. New York: E. P. Dutton & Co., Inc., 1952. p. 398.

⁵William Van O'Connor, *Sense and Sensibility in Modern Poetry*. Chicago: University of Chicago Press, 1918. p. 17.

⁶Hugo Leichtentritt, *Music, History and Ideas*. Cambridge: Harvard University Press 1938, 1946, p. 243.

⁷Sergius Kagen, *Music for the Voice*. New York: Rinehart & Company, Inc., 1949, pp. 301-302.

⁸H. C. Colles, *Essays and Lectures*. London: Oxford University Press, 1915, p. 146.

⁹Igor Stravinsky, *Poetics of Music*. Cambridge: Harvard University Press, 1947, p. 42.

¹⁰Robert Haven Schauflier, *Florestan, the Life and Works of Robert Schumann*. New York: Henry Holt & Company, 1945, pp. 384-388.

¹¹Donald Francis Tovey, *Essays and Lectures on Music*. London: Oxford University Press, 1949, p. 219.

¹²Paul Rosenfeld, "Language and Modern Music," *Modern Music*, Vol. XVIII, No. 3, (March-April, 1941), p. 147.

¹³Donald Francis Tovey, *Integrity in Music*. London: Oxford University Press, 1941, pp. 14-15.

¹⁴*Ibid.*, p. 17.

¹⁵Israel Citkowitz, "Abstract Method and the Human Voice," *Modern Music*, Vol. XX, No. 3, (March-April, 1943), p. 147.

¹⁶Donald Francis Tovey, *Musical Textures*. London: Oxford University Press, 1941, p. 81.

¹⁷Alfred Einstein, *Music in the Romantic Era*. New York: W. W. Norton & Co., Inc., 1947, p. 21.

¹⁸O'Connor, *op. cit.*, p. 172.

¹⁹Albert Schweitzer, *J. S. Bach*, New York: The Macmillan Company, 1905, 1911, pp. 338-339.

²⁰Wilfrid Mellers, *Studies in Contemporary Music*. London: Dennis Dobson, Ltd., 1947, p. 145.

²¹Walter Niemann, *Brahms*. New York: Alfred A. Knopf, 1929, p. 359.

²²Ralph Hawkes and Others, *Bela Bartok: A Memorial Review*. London: Boosey & Hawkes, 1950, p. 71.

²³O'Connor, *op. cit.*, p. 173.

BEAN

(Continued from page 5)

fession, so they might be called "appreciators" or "encouragers". Such a one was Mrs. Edward MacDowell who established the MacDowell Colony in 1908 as a memorial to her husband at Peterborough, New Hampshire. This is a place where not only composers, but serious artists in any field may find opportunity to work under the most favorable conditions. In honoring the memory of Mrs. H. H. A. Beach, Mrs. MacDowell has also been instrumental in raising funds for a fellowship of \$13,000 to be used at the Colony. A great benefactress to music in the world was the late Elizabeth Sprague Coolidge, who sponsored festivals abroad as well as in the United States. Her most important gift to this country was the Elizabeth Sprague Coolidge Foundation and the Coolidge Auditorium in the Library of Congress. Upon the

West Coast the name of the late Mrs. Cora S. Koshland has been synonymous with the development of musical life in San Francisco for over fifty years.

Undoubtedly women have moved into the House of American Music, but not in the role of managers of the household have they come. Their knock on the door is heard as a call for opportunity to express music in any of its various aspects. As for the future of women in American music, there will always be doors to be challenged for an opening, because this house is ever expanding, and its entrance is being gained by quality of musicianship.

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SISTER VIDA MARIA

(Continued from page 7)

ance can be given the child with his problems.

Each student should leave the lesson period with a sense of achievement; this sometimes requires real finesse on the part of the teacher. Something good must be found in a pupil's efforts. If musical materials covered in the lesson cannot be honestly used, there is always the "position" at the instrument or their courteous manner. The skillful and kind teacher will be aware of the "host" of small things that can be a basis of encouragement. A series of successes, however small, will often build to a most satisfactory end.

Student recitals, discreetly handled, are a tremendous help in encouraging individual students. In my opinion, no one should be required to play in recital. If taken part in willingly they are a pleasure and help to the participant and often create a desire in others to take part in music making. "Showing off" is quite natural to most human beings unless they have been the successful targets of that group of the earth's inhabitants known as ego-deflaters.

Poise

Recitals can and should be a real training ground, a regular part of all student's study. Poise, that special blend of good grooming, sound training and clever showmanship, is a valuable asset. Recitals, assemblies, informal get-togethers, call them what you will, build poise. Recital consciousness can be built from the earliest lessons by encouraging pupils to perform for one another. The audience seems automatically to enlarge as the student's self-assurance grows. Conditioning students for recitals is a great help.

All facets of performance must be the care of the teacher; too little stage preparation leads to stage-fright and unpleasant associations that are sometimes never wholly erased by successful later appearances. There should be no such thing as being caught "unaware."

Recitals used as a normal part of music-making guarantee individual self-improvement and are a pleasure and inspiration to others. Informality should be the keynote always, but the kind of informality that is possible when everyone is at ease.

A teacher must be professional in the best sense of the word. Besides musical knowledge and the ability to impart it, he must have a sense of good showmanship, a good program building technique and personal assurance. To this end, unremitting personal study, exchange recitals with other teachers and membership in a

musical organization are of absolute necessity.

Students deserve the "best" we have to offer, but our "best" must be a vital, growing "best," energized by our efforts at self-improvement and greater understanding of our student's needs, a willingness to seek and accept the many helps that are available to the sincere, open-minded teacher of today. ▲▲▲

TO THE EDITOR

Dear Sir:

I received the September-October 1956 issue of *American Music Teacher* and

read the plan for certification of private music teachers.

First, in order to be a good teacher you must have talent. Second, anybody who wants to take up teaching for a living should have his or her head examined.

I was teaching in the city for 50 years, but am retired now. It is like having a frying pan without the eggs.

I wonder if you would have the courage to print this some time.

—Joseph Horodas
New York, N. Y.

It is gratifying to learn that a retired private teacher is still so interested in his profession that he continues his membership in MTNA, reads *American Music Teacher*, and takes time to write a letter to the editor.

There are undoubtedly many people who agree with Mr. Horodas. However, there are also hundreds of thousands who would disagree, and could easily tell why they prefer teaching to any other profession. Perhaps some of them can state their reasons for their choice, and at the same time prove they are not in need of psychiatric help.



The
Loot
Payer

The Composers Press, Inc., has announced their Fourteenth Annual Publication Award Contest with a deadline of November 15, 1957. Information may be obtained from The Composers Press, Inc., 1211 Ditmas Avenue, Brooklyn 18, New York.

Ohio University School of Music has announced their Sixth Annual Competition for a New American Opera with a deadline of May 1, 1957. Information may be obtained from John Bergsagel, Director of the Opera Workshop, School of Music, Ohio University, Athens, Ohio.

The Fourth annual composition competition of the National Association of College Wind and Percussion Instructors has been announced with a deadline of September 1, 1957. Information can be obtained from William D. Fitch, Eastern Michigan College, Ypsilanti, Michigan.

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The College of Fine Arts of the University of Arizona, Tucson, announces that the Fourth Annual Regional Music Competition Festival will be held May 3 and 4, 1957 in Tucson. Inquiries concerning the Festival should be directed to: Dr. G. W. Rotzenhiser, Chairman, School of Music, University of Arizona, Tucson, Arizona.

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A Creative Workshop will be held on the University of Arizona campus, March 17-24, 1957. The primary emphasis of the workshop will be in the area of contemporary works in all idioms. Further information may be obtained from Prof. Andrew Buchhauser, School of Music, University of Arizona, Tucson, Arizona.

Recent Releases

BOOKS

THE MUSIC INDEX. 1954 Annual Cumulation. Edited by Florence Kretzschmar and Geraldine Rowley. 581 pp. Detroit: Information Service. \$43.75. This reviewer believes that articles appearing in periodicals should be indexed by author's last name, as well as by title, in addition to subject matter. For example: in trying to find a listing for the article "Our American Christmas Carols" by Helen J. Bean, which appeared in the November-December 1954 issue of *American Music Teacher*, I first looked for it under "Our", then under "American", then under "Christmas", and finally under "Carols", which is where I eventually found it. The authors are not listed, making it impossible to determine how many articles were published by a specific writer during the year covered by the Index. This reviewer never did find "Styles of Musical Texture" by Edgar Alden, which was published in the November-December 1954 issue of *American Music Teacher*. It probably is in *The Music Index* somewhere, but where? Let us hope that the editors will do more cross-indexing in the future, and add indexing by authors as well as by titles.

Recent Summy releases include a beginners' book by Bernice Benson Bentley *Little Songs to Play and Sing*. This uses the middle C approach and adds octaves above and below as focusing points in reading. The visual impression is excellent, with pages not too crowded, and the words and music form balanced tunes, which children will like.

Hazel Cobb has a new book of short studies, *Around the Keys*. This could be started in the second grade and continued into the third. Its most unique feature is a study in each major and minor key, using relative minor following the major. This is one of the best of its type.

A compilation of very familiar tunes, songs, and themes is *Music You Like, Book I*. It has a wide range of selection, the arrangements are short and the difficulty is between late first grade and second grade. Frank Fredrich compiled this.

Summy has also interesting piano solo material to offer. A new arrangement of the Frère Jacques folksong is Robert Shepard's "Are You Sleeping?" This uses the *g* approach, and has a bell effect in pedal point above, in the treble clef, for the last repetition. The cover is appealing.

A very excellent edition of Domenico Scarlatti's *Sonata in E major*, edited by Clementi, is offered in single copy. This is clearly printed and it is an asset in intermediate literature.

Henry Levine has transcribed for piano the Franck *Prelude from the Organ Prelude, Fugue and Variations*, opus 18. As usual Mr. Levine brings to this the utmost in good taste and musicianship.

In contrapuntal style is "Command Performance" by William L. Gillock. The introduction resembles a presentation at court. The construction is good. Teaching points are phrasing, dynamics, rhythm, and style. The cover is striking and vivid.

"Black Boots" by Charlotte Beisert is an attractive composition for late second grade, using finger technic, staccato, and accents to make a "piece" the children will like.

"The Witches' Ride" by Sarah Louise Dittenhaver is definitely a study in glissando playing. It is very descriptive and requires speed and brilliance as well as strong fingers.

"Haste" by A. Louis Scarmolin uses syncopation to produce a very effective sense of hurry and excitement. It is third grade and requires sureness in chord playing and changing intervals.

A frightening and striking cover is used for "Skittery Scarab" by William Scher. It requires good finger technic, clear staccato and precision of rhythm.

MILLS MUSIC, INC. has brought out two new books by Hazel Cobb: *Nine Golden Keys to Easy Learning* and *Do It Yourself on the Nine Golden Keys*, in which Eugenia Robinson collaborated. These books emphasize note-reading and use five C's and four G's as the nine golden keys, from which notes are read above and below. The reading scope is slightly more than four octaves.

David Carr Glover Jr., opened the vacation period by bringing out *Vacation Boogie*. These are studies of approximately third grade, and the titles are eye-catching and the music suitable for teen-age attitudes.

M. H.

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